



The R. A. M. Club Magazine.

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CONTENTS.

	PAGE		PAGE
Personal Recollections, by		Obituary (Sir Arthur Sullivan)	
Adolph Schloesser...	I	with portrait ...	18
An unpublished page in the		Club Doings ...	20
History of the Royal Academy of Music, by Alfred		Mems. about Members ...	23
Gilbert, Senr. ...	5	Our Alma Mater ...	25
The President of the Club for		List of Members and Asso-	
1900-1901, with portrait ...	10	ciates ...	28
The Early History of Music,		Notices ...	32
by Sir A. C. Mackenzie ...	11	Future Fixtures ...	32

Personal Recollections.

BY ADOLPH SCHLOESSER.

I.—FRANZ LISZT.

Looking back on one's artistic career a crowd of recollections, incidents and experiences passes before the mind's vision, some of which shine out with more clearness than others, owing, no doubt, to their being more indelibly engraved on one's memory.

One of the most vivid impressions which I received as a lad, was Liszt's first visit to my native town, Darmstadt. Liszt was at that time the unapproachable virtuoso, going from one triumph

to another. This was before he had settled in Weimar and retired from the public platform as a pianist.

He was undoubtedly the greatest pianist that ever lived.

It was at the beginning of the 'forties,' soon after the Beethoven Festival at Bonn, which Liszt organized and partly conducted, and for which he paid almost all the expenses out of his own pocket. The excitement in Darmstadt when the posters were displayed on the public hoardings, announcing that Liszt was coming to give several concerts, was immense. It is difficult nowadays to realize the sensations that I, a budding young pianist, felt, to hear and to talk to the hero of the hour.

One of his first visits was to my father, the Hof Kapellmeister, who was to conduct his concerts, of which the first was a recital without orchestra.

Of course the room was crammed, and the ovation which the master received when he appeared, was distracting. The applause was enormous and the enthusiasm tremendous. At last, he sat down to the piano and played Bach, Beethoven, and some of his own works. Strange to say, the audience remained comparatively cool. "Is this the famous Liszt, who always arouses such enthusiasm?" Such was the general enquiry. In short, it was a disappointment.

Two days later, he gave his first concert with orchestra, and people asked themselves, "Can this be the same Liszt who played two days ago?"—the difference was so striking. The audience was frantic, wild, mad with enthusiasm. He played amongst other items, the E flat concerto by Beethoven (miscalled here in England, the "Emperor concerto") and then Weber's Concertstück. It was wonderful, marvellous, surpassing all expectation. He more than redeemed his fame.

Genius as he was, he evidently had not been well in health, or temperament, or both, at the recital, whilst he was in superb form at the orchestral concert. The two following concerts were equally magnificent, and Liszt's visit was the subject that was uppermost in everybody's mind.

He became most intimate with my father, and spent several hours every day at our house. I played to him almost daily, for it will be remembered that throughout his life he was very generous and encouraging to young artists. One morning he brought with him a manuscript which he had just finished. It was his arrangement for four hands of the Cantata he had written for the Beethoven festival at Bonn, in 1845, at which he and Spohr conducted. He asked me to play this with him. I was naturally more than a little nervous at having to read from this manuscript, for his writing was by no means as neat as was that of Mendelssohn or Chopin.

However, I was on my mettle and got through the ordeal

successfully. I must really have done my part quite decently, for when it was over he patted me on the shoulder and said that he never expected such sight-reading from a lad.

I remember one afternoon when he had invited a few musicians, and I, as the son of the Hof Kapellmeister, had also the privilege of being present. He played from memory, Beethoven's op. 106, and I saw with my own eyes, a veteran musician shed tears during the slow movement, so wonderfully touching was his interpretation.

I never saw Liszt again until 1886 when he came on a visit to London. He then spent an afternoon, the 6th April, at the Royal Academy of Music, when a short concert preceded the handing over to him the funds that had been collected to commemorate his presence by founding a "Liszt scholarship."

It was a memorable occasion which will for ever remain engraved on the memory of the professors and students who crowded the concert room. Liszt died a very short time afterwards, the 31st July, 1886, in Bayreuth.

II.—SIGISMUND THALBERG.

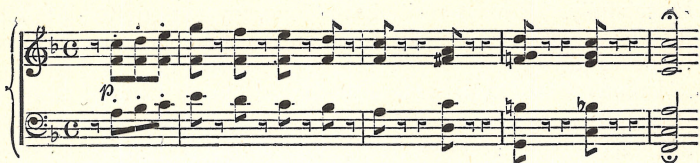
The very name of Sigismund Thalberg conveys charm, elegance, and refinement to those who have heard him play. I had the good fortune to become very intimate with Thalberg when he paid his last visit to England, I believe it was in 1863. He was the brother-in-law of one of my dearest and oldest friends, Frederick Lablache, and when Thalberg was in town and not otherwise engaged, he used to dine regularly at Lablache's, where I met him frequently.

He was one of the most charming men I have ever met, and he was equally delightful when speaking his native language, German, or French, English or Italian. He was the quintessence of a gentleman, which quality was reflected in his playing, always highly finished, graceful and elegant. His runs, shakes, etc., were like crystal, his tone was beautiful, and he really appeared to make the instrument sing.

His compositions do not deserve the fate of being completely forgotten. He had the talent of inventing most ingenious embroideries, figures and groups, whilst the melody stood out in the middle of the instrument like a singing voice.

He could be most amusing and witty on occasion. I remember dining at Lablache's with him on the night before one of his recitals, and he told us he would give us a kind of cue before every piece, and sure enough the next day at the Hanover Square Concert Rooms he gave us, who were sitting close to the platform, a sly wink.

There was invariably



whatever key, whatever rhythm, he always brought this in, with the most serious countenance, whilst we, who were in the secret, nearly burst with laughter.

His operatic Fantasias, which were then the fashion, his transcription of "Home, sweet home" which was until recently in the portfolio of every school-girl, (like the Moonlight (!) Sonata to this day) achieved an immense popularity, but nobody could play them as the composer did. His Andante in D flat, his Study in A minor, in triplets, the Caprice in E flat, his Barcarolle, Tarantelle, etc., are well worth studying, and ought not to be shelved—though that has been and is the fate of a great many works of bygone days.

Hummel, who was the Liszt of his time, Moscheles, who was the rage for many years, and a good many other names occur to me—men who had great merit as performers and composers alike. They have completely disappeared, or worse still, they are looked down upon as if they were mere nobodies! Sic transit gloria mundi!

Thalberg wrote a pianoforte concerto and two operas: "Florinda" performed here in London, in 1851, and "Cristina di Suezia" in Vienna, in 1855, but he was evidently not in his element in dramatic music. When he and Liszt were in Paris, there was of course considerable rivalry between the two pianists, and Liszt was called the Demon of the Piano, Thalberg, the Angel of the Piano.

Thalberg died on 27th April, 1871, near Naples.

III.—ANTON RUBINSTEIN.

Rubinstein was, in my opinion, after Liszt, the greatest pianist of our time. His execution was marvellous, his tone incomparable, his poetical nature imbued everything he played with irresistible charm, his reading was thoroughly individual, and notwithstanding even wrong notes, especially at the end of a recital, one was completely carried away by the power of his genius. For a genius he was, in the noblest sense of the word.

We were very old friends, he and I, and most intimate. He dined at my house many a time, we played many duets together, when he persisted in playing the bass; we puzzled more than once over the notation of a phrase in a new composition of his, how to write it clearly enough.

I remember one morning we were writing a particular phrase in various ways, when William Cusins came in; he set to work too, and the end of it was that none of our versions would do. It was a particularly complicated, involved phrase, especially with regard to rhythm, and at last Rubinstein had to simplify it, to make it at all legible and intelligible.

He persisted in saying, "If you want to hear a first-rate pianist, you should hear my brother (Nicholas)." This opinion was really exaggerated. I knew Nicholas, and he played at my house several times, but though a very good performer, he could not hold a candle to his brother Anton.

Rubinstein had a frame of iron; the amount of work he could get through was enormous. When he gave his last recitals in London, in 1887, the Seven Historical Recitals, he told me that in the morning he meant to go through his programme, but scarcely had he sat down to the piano when he forgot all about the programme and began composing instead.

In his native country, Russia, he did an immense deal for musical education; he founded the St. Petersburg Conservatoire, against very powerful opposition; but he succeeded notwithstanding, and if he had done nothing else, that feat alone would have established his fame.

He was wonderfully generous and had the kindest heart; he was a noble artist through and through, and never did anything unworthy of his art. He was a delightful companion, and a highly cultured man all round.

Many of his works have achieved world-wide fame; many of his songs are real gems; two or three of his pianoforte Concertos are universal favourites. His Ocean Symphony, his operas, his oratorios, his chamber music, etc., are all remarkable works, all betraying the unmistakable hand of a master.

He was also an eminent conductor and had the great gift of imparting his enthusiasm to his orchestra. As teacher, he was famous, and many eminent pianists were formed by him.

Take him all in all, he was a great man, loved by all who came into contact with him. He died 20th November, 1894, at Peterhof, near St. Petersburg.

An unpublished page in the History of the Royal Academy of Music.

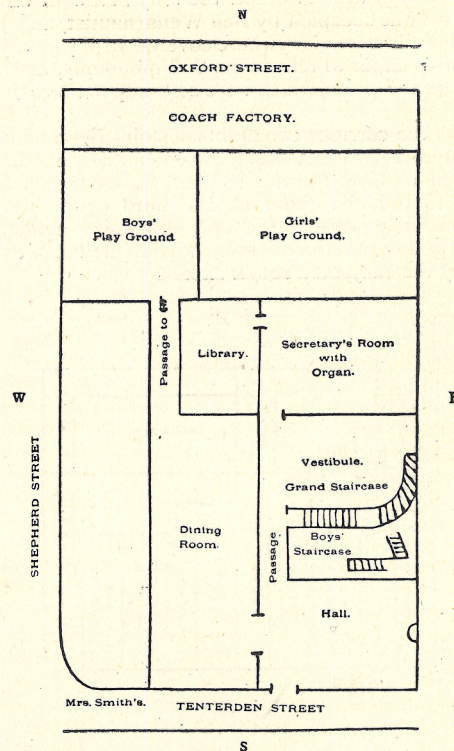
In March, 1845, I became a resident student of the Institution. Admitted by the porter, I met in the hall Samuel J. Noble and Alexander Simmonds, both out-door students—the first, a pianist of very considerable attainments, the other youth, a violinist and a King's

Scholar, elected for one year, to fill a vacancy caused by the death of the last elected scholar before his term had expired. These youths advised me of a concert just about to take place at the Hanover Square Rooms. Thither I went, and found my way upstairs to the band room at the back of the orchestra. What I heard has escaped my memory except one piece, Mendelssohn's Concerto in G minor, played by Miss Reed, a lady who was at that time or soon after also organist at St. Mark's Church, Hamilton Terrace. On my return to Tenterden Street, I found my boxes had been taken up the back staircase to what was then known as the five-bedded room. Picture to yourself five iron stump bedsteads, crowded so closely together that three of them were reached best by getting over the two outside ones. At the feet of these beds—which were covered with somewhat unsavoury coverlets—an old square pianoforte by Collard was placed for practice. Not a vestige of any other furniture was in the room, and the mantelpiece (a handsome carved one) showed, by a lump of tallow on one corner, that the two tall iron candlesticks allowed by the authorities were rarely used. My companions in this room were J. T. Mew and Matthew Concannen, pianists, J. A. Sykes and J. Chinnery, violinists. The latter, at that particular time having injured his finger, was at home, and his bed I occupied in his absence. I have forgotten the name of the fifth boy.

On the same floor were located R. Latter, in a room to himself, and W. Wilkinson, with Harry Palmer (King's Scholar), together in the adjoining one. Palmer played incessantly on the five-bedded square pianoforte, his chief pieces being Thalberg's Andante and Mosé in Egitto—then the rage with pianists—and Hummel's Concertos as make-weights, particularly the A minor, contributing, however, as required by the other students, extemporary variations and fugato improvisations upon any given subject. He was a remarkably clever fellow, a born musician, with red hair and sanguine temperament. Many years after leaving the Royal Academy of Music, he returned to London with his hair changed in colour and his personality changed beyond recognition. At the Strand Theatre, under the name of Herr Heller, he amused and delighted his audiences as a pianist and prestidigitateur!!! He disappeared as suddenly as he had returned, and no more was heard or known of him by his old companions. He was a pupil of Cipriani Potter, as was his neighbour, W. Wilkinson, also an excellent pianist, whose "*cheval de bataille*" was the Emperor (E flat Concerto) by Beethoven. Beyond the five-bedded room in the opposite direction were two small rooms, one above the other, the one used for practice only, the other occupied by Henry Weist Hill, elected King's Scholar at Christmas, 1845. And here it is necessary that I should explain the topography of the agglomeration of apartments which constituted the Royal Academy of Music. They were at different levels, and extended over three different houses, 4, 5, and 6, Tenterden Street. The five-bedded and two other rooms were, practically, on the second floor of No. 5. The two small rooms were in a turret belonging to No. 6, and these were on the second and third floors. Both these houses were known from the outside as Mrs. Smith's, that lady using the principal parts as a sleeping place for members of the Oriental Club, opposite.

The other dormitories, practice room, and washing room were on the third floor of No. 4.

Entering by the front door in Tenterden Street (No. 4), the following rough sketch shows the distribution of the area on the ground floor,



From the vestibule the grand staircase led to the committee room, the concert room, and the entrance to the ladies' department, all on the first floor, where the grand staircase ceased to exist.

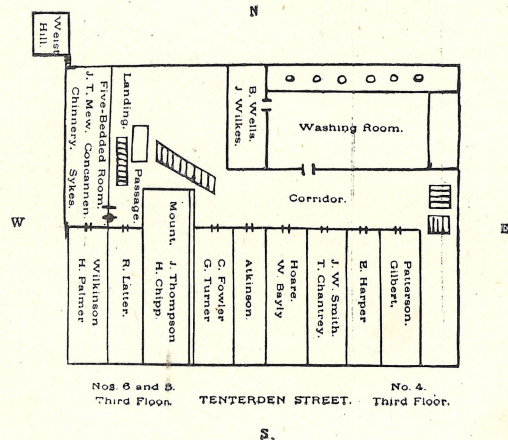
From the north-east corner of the front hall, stairs led downward to the domestic offices, and upward to the third floor, giving access, on the first floor to the concert and committee rooms, &c.; on the second floor to the rooms of the Superintendent. The rest of the second floor, by some extraordinary arrangement of partitions, was entirely shut off, and was occupied by the girl students. Their apartments were reached, as now, by a door, known as the Red Room Door, on the right hand at the top of the grand staircase, which, of course, also was the recognized way of entry to the concert room by visitors.

The third floor (the business part of the Royal Academy of Music) consisted of a long corridor, with small irregular shaped rooms on the Tenterden Streetside, and the washing room with one bedroom on the other. The washing room, used also as a practice room for orchestral instruments, was furnished with a large lead-lined trough and five or six huge bowls. At this place all the boys were supposed to perform their ablutions, no other provision being made by the authorities. A thin partition shut

off the small portion which formed the only bedroom on that side of the passage, and was occupied by Ben Wells (flautist) and John Wilkes (pianist). The walls were everywhere covered with a pale yellow ochre wash, no paint or paper to relieve the dull monotony, and no covering to the bare floors and stairs, which were certainly not bleached, although aged.

At the end of the corridor two flights of stairs, descending, led to the five-bedded and other rooms, which have been described.

On the return of Chinnery to his place in the five-bedded room, I was removed to the first room on the third floor (east end of the corridor), which is at present the only remaining evidence of "*Old Times*." In my day the present room was divided into two rooms, as will be seen by the subjoined rough sketch.



The Resident Officers of the Institution were:—

The Superintendent ...	The Rev. Fredk. Hamilton.
The Usher ...	Mr. Gardiner.
The Secretary ...	Mr. Gimson.
The Lady Superintendent...	Mrs. Wise.

a porter—an ex-Life-Guardsman of gigantic stature, who administered rebuke to those who were late home on half-holidays, and served out the two dip candles allowed each week for the bedrooms—a house-keeper, and a most important person, *John*, the under-porter, who had it in his power to make the boys happy, or the reverse, because to him they had to look for procuring, at their own cost and to his considerable gain, all the creature comforts that made life in the Royal Academy of Music endurable.

My first breakfast there made me acquainted with the fact that each student had to provide his own crockery, and that a small quantity of London milk and some thick slices of bread, covered with an unguent supposed to be butter, were the ingredients upon which we were expected to thrive; therefore, John's morning visit to enquire who would purchase luxuries, such as bloaters, eggs, &c., was welcome. The expected

luxuries shortly appeared from out of the pockets of John's dress coat, and were paid for, at about double the price he had paid for them. For dinner, we had good meat and potatoes, with plum pudding on Sundays. Tea, a repetition of breakfast. Supper, a small piece of bread and cheese, with water to drink. The Usher was supposed to take all boys who had been imperfectly educated, for lessons in the three R's, from 8 to 9 every evening except Wednesdays and Saturdays, which were half-holidays. The Superintendent read prayers in the concert room every morning, at 7 in summer and 8 in winter. On the door of each bedroom was nailed a practice paper, accounting for the duties and whereabouts of the occupants of the room, from 9 a.m. to 9 p.m., when all were supposed to go to bed, the porter going through the rooms to see all lights were out at 10 p.m., exception being made for those who were permitted to take theatrical or other engagements.

At that time, the winter of 1845, we had *no fires*, and practised wrapped in rugs and bed-clothes, with our feet upon the pillows. The bedrooms, except the five-bedded, were furnished by the authorities with a half-tester iron bedstead, mattresses, pillows, and blankets, no other furniture of any kind; therefore, a few rickety things, which had descended from time immemorial, became for a few shillings the property of the new occupant, and, with a Broadwood square (on hire), completed the establishment. There were three pianofortes in the dining room, used simultaneously.

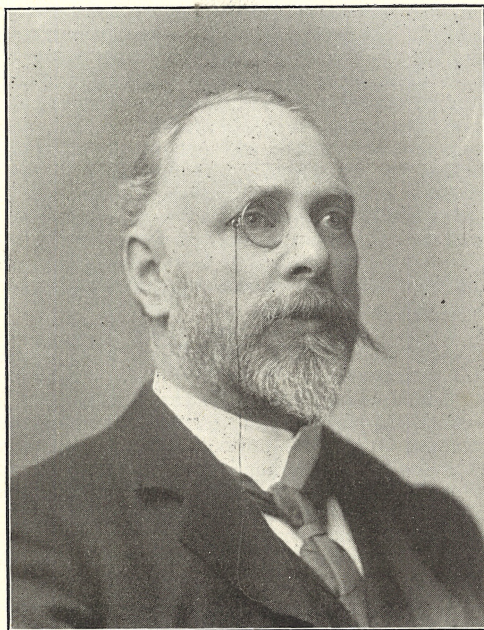
We looked forward to the rehearsals in our little carpeted concert room on Tuesdays and Fridays. The girl students joined, either in choral or solo performances, on Fridays only; remaining after the orchestra was dismissed, to rehearse for the Sunday duty at Hanover Chapel. We practised quartets, &c., amongst ourselves, and tried also our embryo compositions. We worked very hard, but with very little guidance. Association and mutual help did more for us than our masters; although the touch of Robert Barnett and the learning of Charles Lucas, my professors, have never passed from my memory, I feel still their influence over my undertakings. Perfect in their way, I still believe them. My violin lessons were absolutely bad. My teacher could play, but he could not teach; therefore, my work was quite unaided until I received some lessons from Henry Weist Hill, and, later, most valuable instruction from Richard Blagrove on the viola. Some of the resident students were allowed to accept engagements at concerts and theatres, and I played myself at the French Plays, the Princess's Theatre, the Ancient Concerts, &c., soon after my arrival as a deputy. I then began regularly to assist Mr. Lucas by taking for him the afternoon services at Hanover Chapel, Regent Street, lately removed.

On the 18th June, 1845, before separating for the summer vacation, a compact was made between C. Fowler, R. Patterson, B. Wells, J. Wilkes, J. T. Mew and myself, to meet at the Horse Guards on June 18th, 1850, at noon, to report upon each other's position in the world, and to give mutual assistance where required. This compact was fulfilled by all except C. Fowler. We came for this purpose—R. Patterson, from the Isle of Man; B. Wells, Cambridge; J. Wilkes, Aberystwith; J. T. Mew, Stratford-on-Avon; and myself, from Chepstow, Monmouth. We spent a happy day at Greenwich, did our several good works for each other, and separated in good fellowship and mutual regard. Of the party two only remain, J. T. Mew and the

writer; but it is pleasant to state that from June 18th, 1845, till the date of this unpublished page, December, 1900, no word of disagreement and no want of sympathy had ever been felt by the contracting friends.

December 19th, 1900.

ALFRED GILBERT.



Our President for 1900-1901.

Dr. Eaton Fanning was born at Helston, in Cornwall, 20th May, 1850. In 1870, he entered the Royal Academy of Music, where he studied under Sir Sterndale Bennett, Dr. Steggall, Signor Ciabatta, Sir Arthur Sullivan, and Messrs. F. B. Jewson, Aylward, and Pettitt. Among other honours in his scholastic career, he gained the Mendelssohn Scholarship in 1873, and the Lucas Silver Medal for composition in 1876. In 1877, he was appointed to the staff of the Academy as Professor, a post he has retained ever since, while for over fifteen years he has occupied the position of Director of the Music at Harrow School. Under his energetic sway, the practice of music here has prospered exceedingly well, there being not only a large choral class, but an

orchestral class as well. The music performed includes madrigals, part-songs, and glees, with symphonies and overtures by Hadyn, Mozart, Beethoven, Schubert, Weber and other composers, so that an important influence is thus exercised upon the taste of the rising generation. The music building is modern and up-to-date, and was erected in 1891 at a cost of £6,000; it comprises a spacious concert room and excellent teaching rooms.

Notwithstanding the many calls upon Dr. Fanning's time as teacher at various institutions and conductor of numerous choral societies, he has found opportunity for composition, his works including a symphony in C minor, two operettas—"The Two Majors," produced at the Academy in 1877, and "The Head of the Poll," produced at German Reed's in 1882—a cantata for female voices, "Buttercups and Daisies," two quartets, three overtures, besides anthems, songs, part-songs, &c., &c.

Dr. Fanning was actively concerned in the formation of the R.A.M. Club, and undertook the office of Hon. Treasurer from June 1889 to October 1891. He has served also on the Committee, and as a Vice-President, and now occupies the highest office at the disposal of the members.

The Early History of Music.

By the kindness of Sir Alexander Mackenzie, we have the gratification of being able to place before our readers abstracts of four lectures delivered by him to the Students of the Royal Academy of Music on 26th September, 3rd, 10th and 17th November, 1900.

LECTURE I.

Every country has had an honourable share in the development of the art. To begin with, a certain number of scales or modes were authorised for church use by Bishop Ambrose in the 4th century, and by Pope Gregory two centuries later. For nearly four hundred years after its introduction into the service of the church, Plainsong was transmitted by oral tradition only, the early teachers of Christianity being also the teachers of music. Bishop Bonifacius, an Englishman, settled in North Germany about 722, and it was certainly curious to note that that part of Germany has always been celebrated for its great share in the progress of music to the present day. In the time of Charlemagne (circa 800), much was done for music, and in fact, secular songs date from then, including among others, the Minnelieder or love songs, Ehrenlieder in praise of deeds of honour and prowess, and War Songs. Various attempts were made to invent a notation, and the monk Hucbald (840-930) collected, improved and perhaps invented several kinds; Guido d'Arezzo (1024) was a far greater man, although perhaps we ought not to accept blindly everything that had been attributed to him. At any rate he was really a great teacher. What was the state of the art at his time? The organum—

the first attempt to sing in parts—had already been invented, but the great want was an adequate system of notation. Neumes had first been used, then small letters between the signs, but the germ of our present system appeared in the adoption of a red line to represent F, higher notes being placed above this, and lower notes of course, below. From this beginning the present staff was gradually evolved. Guido gathered and grouped together the best methods which already existed, and not only improved upon them but made the general result widely known. His anxiety to improve the rendering of the music was shown in his repeated exhortations to the singers to cultivate a sense of pitch and the power of singing at sight. He was constantly complaining of the singers of his time, who would not learn anything scientifically but required to be taught by ear. Sometimes these remarks were made in sorrow—sometimes in anger—once in verses which were anything but complimentary.

As no History has ever recorded that Guido was a humourist, Sir Alexander said he wished to read a rough translation of some Latin lines beginning

"Musico~~ra~~m et Cantore~~m~~m magna est distantia."

"Between the singer and the musician the distance is great :
The one parrots what he has learned, and is quite satisfied ;
The other knows the laws which his art lays down ;
She (the art) teaches him by dumb signs (notes)
And not by others' throats (singing by ear)."

Then he addresses the singers :

"If you are pleased with the mere noise of a strong voice
Why then you must prefer the ass to the nightingale.
Animals act by instinct ; man by reason.
Who can tell how singers act ?
The only honour that they've got is a pair of good strong lungs,
Like magpies they only learn the song
When it has been sung ten times over to them."

Of course he could not have written that in 1900 !

At a very early period attempts were made to add other sounds to the simple unison of the Plain chant, probably extemporaneously at first. According to Hucbald, a true organum should be sung in 4ths or 5ths, but later other intervals were permitted. With the practice of singing in parts, the difficulty of keeping the singers together was great, and it became necessary to indicate the relative length of notes, *cantus mensurabilis* or measured song thus taking its rise. Magister Franco recorded four standards of length : 1, Maxima or Double long ; 2, Longa ; 3, Brevis ; 4, Semibrevis. He also mentioned triple and duple time, and we further learned from him that successions of 3rds and 6ths were preferable to 4ths and 5ths ; that the added notes were divisible into concords and discords, and should possess an independence of their own.

This discant, as it was called, was a mighty improvement upon organum, and was really the starting point of modern harmony and counterpoint. The term organ point was also used by Franco. One use of the term was perhaps the outcome of the development of the Faux Bourdon, which was introduced into Italy from France in 1377. It was also interesting to note his permission to the voices to rest,

to which he attributed a marvellous power, although some of his examples seemed like musical illustrations of the hiccough !

Franco in many ways resembled our own Roger Bacon, like whom he contributed much to extend the scanty knowledge in science. His ingenious views and proposals came often very near the truth, though he could not rid himself of all the prejudices of his time. He corrected many errors, added much new matter, and gave a distinct and more useful shape to existing systems such as no other had done before him.

LECTURE II.

This was devoted to the development of secular music, the fount and origin of which it was reasonable to trace to the old Bards who sang to the accompaniment of some crude sort of instrument such as the crowd or harp. The Jongleurs who accompanied the practice of music (both vocal and instrumental) with sleight of hand tricks, humorous recitations and so on, provided entertainment for all classes. The word "Jong" referred to the band in which these minstrels enrolled themselves, each having his own line or character, akin to the constitution of a theatrical company of our own day. These companies moved about from place to place with their wives and children, playing, acting and singing to the people in the streets or to the great folks in their palaces. In Germany, they were known as "spiel leute" ; in England, as "minstrels, or gleemen" ; in France, as "ménestriers." According to their particular line of business they were subdivided in that country into "trouvères" who sang (found or invented) "romanciers or conteurs" who recited stories and poems, and "jongleurs" who played tricks and made jokes.

Owing to their ill-ordered and often objectionable behaviour, they were frequently sent away from towns ; the church laid them under a ban, and the law refused them protection. Nevertheless, they were eagerly welcomed by the people for the sake of the amusement they afforded, until at length with the rise of better taste their songs sank even in popular estimation. Then they began to settle down instead of wandering about. It was to be inferred that in time and with reflection, their skill increased, and as far as Germany was concerned it was certain that they were employed to play at feasts and funerals and even in the church services. Thus they became a positive necessity to the people, and so, next in order of progress, came the formation of Musical Guilds under the charge of the municipalities with many grants and privileges. In the towns a responsible head or chief was appointed, known as "pfeifer könig" (king of the pipers), later as "stadt pfeifer" (town piper) and lastly as "stadt-musiken" (town musicians). As showing how these old privileges of the 14th century, though greatly curtailed, still lingered in the 19th century, Sir Alexander said he had heard the apprentices, or journeymen as they were called, of one of these town musicians practising in their master's house. Two violins were playing different pieces in the same room, a clarionet was in the wash-house, a trombone was in the wood cellar, while in summer, the little arbours in the garden were utilised. A similar state of things prevailed in the R.A.M., when students lived in the house.

The story of the English minstrels was very much the same, but unfortunately it ended in a different and less happy manner. As they

fell into disrepute their claims were limited by Edward II. in 1314. In 1469, Edward IV. endeavoured to gather them together under a charter, which was granted under the names of the more prominent and more respectable members of the body, for the purpose of creating a Guild or Fraternity similar to those which flourished in Germany. The attempt failed, however, and in Queen Elizabeth's time a Vagrants Act effectually extinguished them. This wilful, this wicked rejection of the chance of bringing music under the cognisance and protection of the municipalities was the worst thing that ever happened to English music.

The history of the Troubadours was a study in itself, and it was only possible to dwell upon the most notable points. The period wherein they flourished extended over some 200 years, from about 1090, the golden age being 1140 to 1250. The wars of the Crusades were not without a refining influence upon the arts, the noble knights of all nations making acquaintance for the first time with Eastern civilization. Towards the end of the 11th century, it became as much a matter of consequence for a knight to know how to sing his own verses as it was nowadays for a young gentleman to know how to dance. About 1383 the "gay science," as it was called, began to droop and fade, partly because better and greater poets, like Dante and Petrarch arose, but chiefly because of the intrigues which seemed to be the inevitable result of all this fervency of imagination. Their sport passed often into fatal earnest, which brought about the ruin of the Order.

The subject of secular music in the middle ages would be incomplete without mention of the "meistersinger," who were not to be confounded with the "minnesinger." Thibaut, King of Navarre, bore the title of master of the Troubadours, and it might be supposed that "master of song" was later applied to the more celebrated of the "minnesinger." When the once cherished art of minnesinging fell from its high estate, and became corrupt and degraded, it had lived long enough to plant a firmly rooted love for poetry and music in the hearts of the people, who began to practise the "gay science" on their own account. Each trade had its own union or guild, the masters of which gradually formed unions for the practice of music. Mayence, Nuremberg, Augsburg, and Strasburg became famous centres. The framers of the laws rushed to the extreme. Pedantry and piety were marks of the revulsion against the former latitude and licence. Much of their poetry was simple and silly, and the music resembled a mixture of church tunes and old Hebrew music, as used in the synagogues. Rhythm was an unknown quantity, and the accents fell generally upon the wrong syllables. Only those who invented the poetry and music of an entirely new song were called masters.

The chief prize on the occasion of a school or meeting was the crown of David, other successful competitors being honoured by garlands of flowers. Wagner, in his opera "Die Meistersinger von Nürnberg," had given a vivid picture of the state of things then existent.

This all sounded very antiquated and far away, but if we wished to realise how near it was to us, it was only necessary to go to the next Eisteddfod in Wales, where there were competitions for honour under very slightly modified conditions. Successful poets and essayists of the year were crowned and chaired in sight of a vast multitude, and one could still witness the delivery of meister song in the shape of penillion singing, an extemporaneous but no doubt carefully prepared

performance. These old customs died hard. It was a pity that they should die at all, for there was not too much enthusiasm in connection with art or anything else.

LECTURE III.

This began at the point quitted at the end of the first lecture. The march of progress might never have been interrupted, but it certainly moved so slowly that, at this distance of time, it almost seemed to us that it stood still for a couple of centuries after Franco of Cologne. More theorists than composers were at work, and in their treatises mathematics, and even astrology, were mixed up with the science of music, though, out of much that was valueless, some good things came to the surface.

It was difficult to say when the word "counterpoint" was first used generally. All new inventions and developments in art met with opposition at the outset from old or middle-aged people, but youth had a more receptive faculty, and took to novelty more readily, though it had to wait until, with time, it had also attained authority. By the time a new development was an accomplished fact, another was at work at the other end, as it were. It was a way Nature had. Perhaps there was no branch of music which had met with so much opposition as harmony, as witness the use of the chords of the ninth and of the augmented sixth.

De Muris (1300-1370) did much to clear up the old and pave the way for modern harmony, reducing, as he did, the independent use of intervals in part-writing to something like order. After some time, the new method broke forth all over Europe, notwithstanding the ineffectual efforts of the Church to stop it, owing to the work of men of real musical genius, like Dufay, Okeghem, and Des Près. There was a craze for writing in canon, in all sorts of ways. Composers were so pleased at discovering that passages could be imitated at certain distances, that the device became for a long time the aim and object of composition. It was considered clever to make music as difficult and puzzling as possible. Not only sacred, but secular music, was concocted in this manner.

It would seem that early contrapuntists looked upon the music of the mass as the natural and orthodox vehicle for this particular kind of ingenuity, but in the motett they were less careful to display their learning, and more ready to encourage a certain gravity of manner, far more valuable, from an æsthetic point of view, than the extravagant complications which too often disfigured the more ambitious compositions they were meant to adorn. The composers allowed themselves to be natural, and endeavoured to stamp the music with something akin to individuality. We could trace the beneficial effect of poetry upon music in these early endeavours to reproduce the sentiment of the words: a new element of thought was introduced into music.

Tired of the hide-bound and dry counterpoint, as well as of the plain chant upon which it was written, composers next began to select some snatch of secular song as the *canto fermo* or theme of their work, a celebrated example being "l'homme armé," supposed to be a song of Provence. People began to write pieces in which each voice sang different words, tunes were chosen which were incongruous and utterly at variance with the sentiment and the text. This craze was over-

done, and died a natural death, but not before it had brought new life and a spark of fire into the old bones.

Our own country had a considerable share in the development of music. That we had some learned writers, and even composers at a very early date was proved by "Sumer is icumen in," and by the work "De speculatione musices," written by a monk, Walter Odington, of whom it was known that he was living in 1280. Between him and the next name was a considerable gap of time. John Dunstable was certainly regarded as one of the greatest composers in Europe, although nothing was known of his life.

It had been the habit until recently of continental writers to deny the existence of an English school of music, and, indeed, at a later period. The ignorance of our musical history, and the depreciatory remarks which had been passed from time to time, were not pleasant to dwell upon. They were conceived in the spirit of the German historian, Matheson, when he said that Germany was the fatherland of all strong harmony, of playing the organ, of fugues and chorales (which was quite untrue)—that Italy's daughter was melody (which was true). To England he gladly allowed the quality of admiring the wonders of other nations, and paying for them! His knowledge might be gauged by the fact that he put down Purcell as a Frenchman.

This ignorance was by no means quite dispelled at the present time in Germany, and certainly not in France, in which country the want of knowledge of our literature and music was simply appalling. "Have you any composers, any choirs, any music in London?" These were common questions in France, as he (the lecturer) was painfully aware. We, however, supplied them with one class of music, which they really seemed to appreciate. This was comic or music hall songs and tunes, which were much admired by the Parisians, and readily taken up by all classes.

Erasmus (born 1467), who lived a long time in England, was more generous than Matheson, when he said, "England, by reason of its clever musical artists—for he meant, evidently, by Tonkünstler, both composers and performers—and its beautiful women, may vie with all nations for the most prominent place." Of the two things that struck him most, music was one. Among writers who came after Dunstable were Redford, Cornish and Abyngdon. The period, however, was unfavourable to the progress of the arts, for the Wars of the Roses ravaged the country during 30 years of the 15th century. Nor was the contest between Roman Catholicism and Protestantism conducive to the quiet study of music. The best of our English music came after the Reformation was accomplished.

Luther as a musician loved the Roman Catholic music, which in and before his time had become saturated with popular songs. He made use of the music, but "polished" the words. In the form of chorales many of the melodies survived to the present day in a modernized shape.

LECTURE IV.

Here was continued the narrative of the great vocal school of composition. The madrigal arose out of the motett, its final shape being the result of the work and thought of the many composers who busied themselves with secular music. Adrian Willaert, born in 1490, a Fleming, who settled in Venice, was the founder of the so-called "Venetian School" from which issued a number of eminent com-

posers who did splendid work in the new and popular art form. English madrigal writers were by no means inferior to their foreign contemporaries.

We owed much to the madrigal writers, for the more delicate poetry they chose called for delicate and chaste music. Melody began to assert its independence as a prominent feature in music, and the character of the accompaniment was necessarily affected. Music had been chiefly evolved out of the interweaving of the parts, but now men began to think of chords, struck or sung independently of the movement of the parts. All this naturally led to greater freedom of thought in composition, and its scientific side became less obtrusive while melody and sentiment became more prominent. This was noticeable in the works of Orlando di Lasso, who was fully as great a man as his contemporary Palestrina. In fact he was a more many-sided man and his versatility was something marvellous. His church works exhibited simplicity and real devotion, due not merely to the purification of secular music at the time, but also to his own inborn exquisite refined taste. It was remarkable that two such powerful minds as those of Lasso and Palestrina should be working at the same time and in the same direction.

With Orlando di Lasso we come upon the beginning of something like instrumental music. It was indeed in a very raw and ill-ordered state, with strange combinations such as eight trombones and four bagpipes! Harsh wooden cornets coupled with weakly tinkling lutes and so forth. At Munich, however, he had ninety musicians under him, and he might be called the first of the race of Kapellmeister.

It was interesting to endeavour to arrive at a conclusion as to the effect of music at this and even at a much later period. The rude construction of the instruments, the coarse wind and the weak strings must have made all this music, so delicate looking on paper, to sound very rough and robust. It was still less easy to form an opinion as to the quality of the performance of vocal music. Being at a low pitch, with no instrumental accompaniment to prevent them falling, not to speak of the reverberation of empty chapels, it produced an effect even in the Sistine chapel at Rome at the present day which made reading preferable to hearing. The music of both di Lasso and Palestrina was not without difficulties to a highly trained and refined English choir. Bach's music also is still most difficult of execution even though we were allowed the benefit of an instrumental accompaniment. How did it sound in his own day with a small choir and with a few choristers who could not have been so highly trained as our own boys of to-day? He (the Lecturer) had some interesting evidence on this point from Dr. Richter who, in turn, had it from Wagner himself. Wagner was a pupil for six months of a certain Weinlich, one of Bach's successors as cantor at the Thomas Schule, in Leipsic. Weinlich not only had all the traditions of Bach's manner of performing his own works at his fingers' ends, but his own great grandfather had been a choir boy under the great cantor. The old chorister in answer to the question "How did it sound?" replied "Why, he (Bach) cuffed us a good deal and it sounded horribly bad."

The career of Palestrina offered a contrast to that of di Lasso, whose lines were cast in pleasant places. Palestrina, indeed, made an early and lasting acquaintance with Fame, but poverty, privation, and domestic sorrow were also in his lot. Some of his finest work was

produced when his fortune was at its lowest ebb and few musicians have had to struggle against so much intrigue, meanness, prejudice, and opposition on the part of his colleagues. Not all of his compositions were on the same high level, but with few exceptions they were written from the heart, not merely from his head. It was to his simple piety and unswerving love for his church as well as for his art that we owed these monumental works which were now, more than ever, accounted among the wonders of the world of music. As was well known he was employed, with immediate success, to reform church music. However efficient it was at the time, it was not, unfortunately, a lasting reform. The clock had been put back.

Speaking from his personal knowledge, the Lecturer said that operatic airs and even dances were played in the cathedrals of Italy at the present day. At St. Peter's in Rome, and in the Sistine chapel, the music was execrably bad, and during the six or seven years he lived in Italy he heard only one single impressive and reverential service. It was in the most unlikely place in the world, at the highest point of the Appenines, in the monastery of La Verna, to reach which a ride of five hours was necessary. The very old organ, played by a young monk was excellent, and the singing was not at all bad. Although there were now isolated signs of a change for the better, Italy would not be any the worse if history repeated itself, and the present Pope were to call a council together for the purpose of improving the music of the church.

The natural flow of the part writing even when the polyphony was most intricate was a famous quality in Palestrina. It would seem as if the parts could not run otherwise if they tried. The total absence of pedantry recalled the old dictum "*ars est celare artem*." His works whether printed or in M.S. were devoid of expression marks. How they were sung under the composer's direction no one could tell, but what struck the thinker in music was the extraordinary amount of expression that could be put into it by intelligent conductors, and how naturally it lent itself to modern interpretation. These bare notes without a single sign or clue to the composer's intentions, could be made to live again as "*breathing harmonies*." No finer or nicer proof of Palestrina's gifts from on high could be adduced.

Sir Arthur Sullivan.

The passing away, on 22nd November, 1900, of so highly gifted a musician as the late Sir Arthur Sullivan creates a feeling as of personal loss, and leaves a gap not easily to be filled. Biographical notices have been so many and so voluminous that it would be presumptuous to here attempt to add anything to the record, yet it would certainly be unbecoming to allow such an occurrence to pass by unheeded save for a bare reference to the regret which is common to the cultured musician and the unlearned public.

As is well known, Arthur Sullivan displayed musical proclivities from a very early age, his abilities not only gaining him a place in the choir of the Chapel Royal, but also enabling him in 1856 to become the first holder of the Mendelssohn Scholarship, then recently es-



Arthur Sullivan.

Born May 13th, 1842. Died November 22nd, 1900.

tablished. During his tenure of this he studied for two years at the Royal Academy of Music, under Sterndale Bennett, John Goss, and Arthur O'Leary, and subsequently for a rather longer period at Leipsic under Moscheles, Plaidy, Hauptmann, Reitz and Ferdinand David—surely a brilliant staff of instructors! Returning to his native country in 1861, his "Tempest" music was produced the following year at the Crystal Palace, and immediately brought him into the ranks of those who had gained the public ear. The "In Memoriam" overture was produced at the Norwich Festival in 1866, and was followed by the "Marmion" overture for the Philharmonic Society in 1867, while in 1870 he wrote the "Di Ballo" overture for the Birmingham Festival. Other orchestral works may be mentioned such as the Symphony in E, and incidental music to the "Merchant of Venice," "The Merry Wives of Windsor," "Henry VIII," "Macbeth," "The Foresters," and "King Arthur." The chief among his cantatas were "The Prodigal Son" (1869); "The Light of the World" (Birmingham Festival, 1873); "The Martyr of Antioch" (Leeds Festival, 1880); and "The Golden Legend" (Leeds, 1886). A Grand Opera, "Ivanhoe" was produced in 1891.

All the above works made his name a household word among musicians, both professional and amateur, but what achieved a like result in the case of the "man in the street" was his long series of comic operas, which really began in 1867, with "Cox and Box;" "Trial by Jury" and "Pinafore" achieved a remarkable success, and from that time the Savoy Theatre produced a constant succession of works from his pen for the most part though not invariably in collaboration with W. S. Gilbert. The public flocked to see comic operas that were really comic, really operas, and really given artistically in all details, and the fortunate writer, composer, and lessee reaped the reward of their united labours.

Apart from the pecuniary result of his operas, Sullivan's position in the world of art was abundantly recognised. He was knighted in 1883, having previously been the recipient of the degree of Mus. Doc. *honoris causâ* from the Universities of Oxford and Cambridge, while the Orders bestowed upon him included the Royal Victorian Order, the Legion of Honour, the Order of Saxe Coburg, and the Order of the Medjidieh. Our own Club paid him the highest honour in its power by electing him President for the year 1890-1.

It is too soon to attempt to forecast the verdict of posterity upon his works, but it is very certain that he has borne no small or unworthy part in the raising of the standard of musical taste in the crowd. Between the taste of the educated musician and the proclivities of the populace there is still a vast gap, yet a survey of the last thirty years is enough to convince the unprejudiced of the enormous advance that has been made in narrowing that gap. Sullivan's light music has given delight to millions who were all unconscious of the art which conceals art, for, to use his own words in a letter to Dr. Cummings, he threw into it "as much conscientious hard work as into a Symphony." Some may regret that his serious music is not not more voluminous, but remembering that it takes all sorts to make a world let us be thankful for the existence of a man who, by his art, not only contributed to the pleasure and happiness of his fellow creatures, but was ever ready to champion the cause of British music—yea, even in Kings' palaces.

Club Doings.

THE ANNUAL GENERAL MEETING

was held at the Royal Academy of Music, on Thursday, 25th October, 1900, when the President, Mr. John Thomas, took the Chair.

After the Minutes of the Annual General Meeting on 26th October, 1899, and of the Extraordinary General Meetings on 20th January, and on 12th May, 1900, had been read and confirmed as correct, the following Report of the Committee was read by the Secretary:—

REPORT.

The Committee beg to present their. Eleventh Annual Report.

The history of the past year is one of energetic work, resulting in the extension of the Club's operations and the enlargement of its Membership. The Committee felt that notwithstanding the many efforts made in the past to bring the Club prominently under the notice of those eligible to it, much yet remained to be achieved in the attainment of this object. Accordingly they issued invitations to 120 old students of the Academy to be present at the Social Meeting on 20th January, 1900, when it was arranged to have an informal but public discussion regarding the Club, its objects, and its proposed policy. As an immediate result several gentlemen handed in their names for Membership, while it is hoped that still further accessions may yet take place.

The Ladies' Night on the 20th June, 1900, proved a very successful and enjoyable evening. The Alma Mater Choir under the direction of Mr. H. R. Evers, sang some part music in their usual artistic manner, and Mr. Mark Hambourg, the eminent pianist, very kindly played two pianoforte solos. The programme was completed by some clever imitations of popular actors by Mr. Arthur Faber, and by a remarkable display of sleight-of-hand by Mr. Chris Hilton.

The Annual Dinner at the Monico Restaurant, on the 25th July, 1900, was also as successful as usual,—70 gentlemen being present. Mr. John Thomas was in the chair, and spared no pains in the discharge of his duties, as throughout the entire year of his Presidency. The Orpheus Quartet sang several part songs in the course of the evening with much success.

The Suppers have more than maintained their position, the four that were held being rather better attended than last year. The Committee trust that the improvement will continue, and would point out that there are no better opportunities for promoting by social intercourse the friendly relations pre-existent in the Institution itself.

With the concurrence of the Members the Committee have offered a Prize of £10 10s. to be competed for annually by Students of the Academy, the particular branch of music being subject to variation at the discretion of the Committee of the Club. The first competition will take place during the ensuing term, and will be for composition.

The Committee hope in this way to do something for the furtherance of musical art, and should the finances permit they trust to be able at some future time to recommend an extension of this policy.

The Committee have also started experimentally a small magazine, to be published in October, January and May of each year, with the object of bringing both the Club and the Academy more prominently and continuously under the notice of members, especially country members and those whose time is so fully occupied as to prevent them making as much use as they could wish of the other advantages of the Club. Should it prove a success the Committee will propose its permanent establishment.

Feeling that the Annual Ladies' Night offered but a scanty and perhaps not wholly satisfactory recognition of the claims of those ladies who had formerly been students of the Academy to keep in touch with the Institution, the Committee unanimously decided, after much deliberation, to propose that ladies having the same qualifications as gentlemen under Rule III. should be eligible as associates. An Extraordinary General Meeting, on 12th May, 1900, agreed to this proposal and passed the necessary Rules. Ladies are therefore now eligible as associates, at an annual subscription of 5s., their privileges being to be present at each Ladies' Night during the year, and at the Annual Dinner, upon the same terms as members, and to receive the Club Magazine so long as it is decided to publish it.

Twenty new members have been elected during the year, and already several associates under the new Rules, the strength of the Club being thus well maintained. The Committee would beg of the members to use every endeavour to obtain recruits in order to atone for the inevitable depletions of time. Personal influence on their part would surely result in a large accession to the ranks of the Club.

The Committee greatly regret to have to record the loss by death of Mr. Battison Haynes.

Considering the greatly increased expenses of the year the finances are in a very satisfactory condition.

The following officers retire by rotation and are not eligible to the same office during the ensuing year:—The President, Mr. John Thomas; four Vice-Presidents, Professor Prout, Messrs. H. R. Evers, F. Davenport, and M. Garcia; four Members of the Committee, Messrs. E. G. Croager, Alfred Gilbert, Frye Parker, and Septimus Webbe. The Hon. Treasurer, the Secretary, and the Hon. Auditors, also retire, but are re-eligible.

In closing the Report, the Committee cannot but express a feeling that the past year has been one of progress and encouragement, but they would nevertheless urge each member to take every opportunity of showing his interest in the Club by active work and sympathy.

On the proposal of Mr. Macfarren, seconded by Mr. Schloesser, the Report was adopted unanimously.

The Hon. Treasurer's Statement of Accounts and the Balance Sheet duly audited, were laid before the Meeting, and passed unanimously, on the proposal of Mr. Beringer, seconded by Mr. Gilbert.

BALANCE SHEET, 1899-1900.

By	£	s.	d.	By	£	s.	d.
By Balance from last				By Thorn's Account			
Account, 1898-1899	40	18	11	(Printing and Stationery).....	21	4	0
„ Entrance Fees (19)...	19	19	0	„ Catering	19	8	9
„ Subscriptions—1899-1900 (22 at 10s. 6d.)				„ Expenses—Concert Room	9	18	6
£11 11s.; 1899-1900 (157 at 21s.) £164				„ Petty Cash and Postages	12	17	4
17s.; 1900-1901 (1 at 10s. 6d.) 10s. 6d.; 1900-1901 (3 at 21s.)				„ Monico Restaurant (70 at 5s.)	17	10	0
£3 3s.	180	1	6	„ Rent of Rooms	60	0	0
„ Receipts for Dinner (66 at 5s.).....	16	10	0	„ Newspapers.....	6	10	7
„ Receipts for Ladies' Night.....	6	5	0	„ Entertainments	16	5	6
„ Receipts for Social Meetings	0	8	4	„ Gratuities to Servants	3	0	0
„ Gratuities to Servants	0	8	9	„ Honorarium to Secretary	52	10	0
„ Dividends (£250 Midland Preference Shares at 4 per cent.; £250 Midland Preference Shares at 2½ per cent.)	15	12	10	„ Secretary's Salary ...	50	0	0
				Balance in hand	10	19	8
	£280	4	4		£280	4	4

We have this day examined the above Balance Sheet with the Accounts and Vouchers, and find the same to be correct, the Balance in hand carried forward being £10 19s. 8d.

(Signed) H. J. TIMOTHY.
HARRY DANCEY.

October 16th, 1900.

The election of officers for the ensuing year then took place as follows:—

President, Dr. Eaton Faning; *Vice-Presidents*, Oscar Beringer, Esq., Alfred Gilbert, Esq., Arthur O'Leary, Esq., and Thomas Threlfall, Esq.; *Committee*, Harry Dancey, Esq., Walter Macfarren, Esq., Walter Morrow, Esq., and H. J. Timothy, Esq.; *Hon. Treasurer*, H. R. Evers, Esq.; *Secretary*, J. Percy Baker, Esq.; *Hon. Auditors*, Richard Cummings, Esq., and F. Davenport, Esq.

Votes of thanks to the officers for their services during the year, and to the Chairman for presiding closed the business.

THE LADIES' NIGHT

on 29th November, 1900, was numerously attended, no less than 120 being present. The appearance of the Concert Room had been transformed by the aid of plants and flowers, and in the way of amusements there were animated photographs, and a piano sketch by Mr. Griffith Humphreys. The Committee had had several disappointments in arranging the programme, but as it turned out there was ample to fill up the time.

Mems. about Members.

Mr. Douglas Redman is giving a series of orchestral and oratorio performances in Brixton Church, his programmes including "The Messiah," "The Creation," "Elijah," "Der Tod Jesu," and the "Hymn of Praise."

Mr. William Shakespeare has recently published through Messrs. Metzler & Co., his work "The Art of Singing."

"Acis & Galatea" was performed at Lincoln by the Musical Society, under the direction of Dr. G. J. Bennett, on 28th November last.

Dr. W. G. McNaught has retired from the conductorship of the Bow and Bromley Choir, after twenty-five years work in connection therewith. He has been presented with an address and a fitted travelling dressing case from past and present members. Mrs. McNaught was also presented with a gold necklet in acknowledgment of her help as accompanist at the rehearsals.

Dr. W. H. Cummings delivered a lecture in connection with the recent Crystal Palace Music Exhibition on "Historic Songs, Glee, and Part-songs."

Dr. G. J. Bennett gave an organ recital in Lincoln Cathedral on 16th November, in connection with the special services held in commemoration of the 700th anniversary of the death of St. Hugh.

Sir Alexander Mackenzie conducted his "Scottish" Pianoforte Concerto, op. 55, in Birmingham, on 13th November.

At Leeds, Mr. F. Kilvington Hattersley gave a series of six lectures on Beethoven's pianoforte sonatas.

Mr. Frederic H. Cowen has received the degree of Mus. Doc. Cantab., *honoris causa*. Congratulations!

Mr. H. W. Richards gave during November a series of four organ recitals, at Christ Church, Lancaster Gate, W.

Mr. H. R. Rosé opened the new organ in the Corn Exchange, Bedford, on 11th October.

Mr. Frederick Corder's "Sword of Argantyr" was given for the first time in London, at the Highbury Philharmonic Society's Concert on 27th November.

Under the direction of Mr. W. W. Starmer, a Concert of English Music was given at Tunbridge Wells on 28th November, when the programme included "May Day" and "Chevy Chase" overture by G. A. Macfarren, and "Othello" overture by Walter Macfarren.

Mr. William Nicholl gave, on 3rd and 10th December, two lectures at the Salle Erard entitled "Singing and Singers."

Miss Annie Cantelo (Mrs. Cox) started her series of Subscription Concerts in Nottingham on 8th December.

Congratulations to Mr. Robert Radford on his recent marriage.

Three of our members contributed compositions to the Festival of the London Church Choir Association at St. Paul's Cathedral, on 16th

November last,—Dr. G. J. Bennett, a processional hymn tune to "The God of Abraham praise," Mr. Myles B. Foster, an anthem "The right hand of the Lord hath the pre-eminence," and Mr. Edwin H. Lemare, a specially composed setting of the Magnificat and Nunc Dimittis in the key of B flat.

Mr. F. St. John Lacy has lately published the following: "The little man in blue," song (Joseph Williams); "The shrine of my heart," song (English series of original songs: Weekes & Co.); and an album of "Five songs from Punch" (Houghton & Co.)

We regret to learn that Mr. F. St. John Lacy has been compelled, owing to ill-health and over work, to suspend work for some months. He has been staying in Ireland, but hopes to return to London before the Spring.

Mr. Edward O'Brien has been appointed Conductor of the Saturday Orchestral Concerts at St. James's Hall, in succession to the late Mr. Heath Mills. The programmes are mostly of a popular character, but opportunity is taken of introducing items of sterling worth. These concerts are given in connection with the West London Mission.

Mr. John B. McEwen's setting for solo voice, chorus and orchestra of the opening scene from Shelley's *Hellas* was produced at the Academy Concert at Queen's Hall, on 13th December.

Our readers will regret to learn that Sir Alexander Mackenzie, owing to ill-health and over pressure of work has been obliged to withdraw from his engagements for a time, and to recruit his strength abroad. Among matters thus relinquished is the cantata for the Leeds Festival, which it will be impossible to complete in time. We wish Sir Alexander a speedy and a permanent restoration to health.

Mr. Alfred Gilbert has just completed thirty-five years as Master of the Music at Aldenham School, belonging to the Worshipful Company of Brewers, and in connection therewith has been presented with a cheque for £100 from the Master and Court of the Company, a silver tea service from the present and late Head Masters and the Assistant Masters, and a set of silver entrée dishes from his pupils and boys of the School. We congratulate Mr. Gilbert.

Mr. Cuthbert H. Cronk has published (Novello & Co.) a small pamphlet being a critical study of "The works of Anton Rubinstein."

Sir A. C. Mackenzie's "Prelude to Colomba," Mr. Edward German's "Henry VIII. Dances," and the late Sir Arthur Sullivan's "In Memoriam" overture were played at Naples on 9th December, the programme comprising only English music.

Mr. Edwin Lemare sailed for New York just before Christmas, in order to give a three weeks' series of organ recitals in the States.

Our Alma Mater.

STUDENTS' CHAMBER CONCERT,
at St. James's Hall, on Monday, 19th November, 1900.

The programme included Vieuxtemps's "Ballade et Polonaise" for violin, Miss Lulu Barlet; Tchaikowsky's "Theme and Variations" for pianoforte, Mr. R. B. Lloyd; Bach's "Clavier Concerto in D minor," Mr. Felix Swinstead, with accompaniment of strings under the direction of Mr. Frederick Corder; Beethoven's "Sonata in C sharp minor," Mr. Alfred Amy; song "Mon cœur ne peut changer" (Mireille), Miss Lilian Kent; Two songs by Mendelssohn, Miss Rose Wheeler; Spirit Song (Hady), Miss Jeannie Bateman. Students' work in composition was represented by the Andante and Finale from a M.S. sonata for violin and pianoforte by Mr. Alfred H. Barley, played by Miss Margaret Foster and Mr. York Bowen. The Ensemble Class under the direction of Mr. Sauret performed the "Largo Arioso" and "Allegro Molto" from Klengel's Serenade in F, op. 24, for strings.

CONCERT AT THE IMPERIAL INSTITUTE,
on 5th December, 1900.

A concert was given by some of the students of the Royal Academy of Music, at the Imperial Institute. The programme opened with the Adagio, Menuetto and Finale from Rheinberger's Quartet in E flat for piano, violin, viola, and 'cello, performed by the Misses Mabel Colyer, Margaret Sutton, Maud Phillips, and Ethel Pettit. Other items were "Zuleika" (Mendelssohn), sung by Miss Rose Wheeler; Schumann's "Papillons" (op. 2), played by Mr. Oscar Franklin; a violin solo—Andante, Allegro, from "Symphonie Espagnole" (op. 21), by Lalo, rendered by Miss Marjorie Hayward; recitative and air from Gounod's "Mireille," sung by Miss Lilian Kent; pianoforte solos by Chopin and Liszt, performed by Mr. Alfred Amy; a recitation from Hans Andersen, "The Butterfly," by Miss Mabel King; "Chanson Espagnole" (Déliès), sung by Miss Gertrude Maxted; and a pianoforte duet, two movements from sonata duet (Hermann Goetz), rendered by Mr. York Bowen and Mr. Claude Gascoyne.

DRAMATIC PERFORMANCE
at St. George's Hall, on 12th December, 1900.

Two pieces were presented, the first being "King René's Daughter," an adaptation by Sir Theodore Martin from the Swedish of Henrik Herz. The principal characters were sustained by Miss Isabel Peck, Miss Margaret Chatwin and Mr. Philip C. Suckling. The second piece was T. W. Robertson's 3-act adaptation from Scribe and Legouvé's Comedy "The Ladies' Battle," in which appeared Mrs. Julia, Miss Mabel C. Moore, Miss Lilian M. Ore, Mr. Reginald F. Rynd, Mr. Henry A. Rojas, and Mr. Walter Monck. The Students' Orchestra under Mr. Frederick Corder played the overture to "La Sirène" (Auber) and incidental music written by Mr. Paul W. Corder.

STUDENT'S ORCHESTRAL CONCERT, at Queen's Hall, on 13th December, 1900.

Two compositions by students were brought forward—a concerto for pianoforte by Mr. Harry Farjeon, the solo part played by Mr. Cuthbert Whitmore, and a “symphonic march” by Mr. A. von Ahn Carse. Mr. J. B. McEwen, a professor, also contributed his setting for soloist, chorus, and orchestra of the opening scene from Shelley’s “Hellas.” Miss Mary S. Burgess played Liszt’s pianoforte concerto in E flat, and Miss Irene Penso played Saint-Saëns’s violin concerto in B minor. Songs were rendered by Miss Zara Baroni, Miss Florence J. Hoole, Mr. Walter Lewis, Mr. Edward F. Barrow and Mr. Henry Rojas. Sir Alexander Mackenzie conducted.

LECTURES.

During the past term, courses of Lectures to the Students have been delivered on Wednesday afternoons as follows: Sir Alexander C. Mackenzie, on “The Early History of Music”; Miss Grace Jean Croker, on “The Delsarte system of physical culture in dramatic action”; Mr. Edgar F. Jacques, on “The aesthetics of music”; and Mr. J. A. Fuller Maitland, on “The development of pianoforte technique in the 19th century.”

Next term, Mr. Walter Macfarren proposes to give a course of twelve lectures on Beethoven’s pianoforte sonatas. We hope to be able to give some brief abstracts of these in our next number.

The following scholarships and prizes were competed for during Michaelmas term, 1900: Liszt Scholarship, awarded to Winifred Christie; Westmoreland Scholarship, to Ernest Torrence; Anonymous Exhibition, to Jessie Barrett Handley; Potter Exhibition, to Marion White; Heathcote Long Prize, to Edward York Bowen; ditto additional prize* to George D. Cunningham; Sainton Dolby Prize, to Edith Rutter; Rutson Memorial Prize, Katie E. B. Moss and John Strafford; Bonamy Dobree Prize, Ethel Pettit; Hine Prize, Marjorie Hayward.

* Awarded by the Examiners, Messrs. Algernon Ashton, Charlton T. Speer, and Miss Agnes Zimmermann.

Next term the George Mence Smith Scholarship (males) will be competed for. Six Free Open Scholarships for Wind Instruments players will be competed for in February. Early in May the Goring Thomas and Dove Scholarships will be competed for. Particulars of F. W. Renaut, Esq., at the Royal Academy of Music.

Sir Arthur Sullivan has left the manuscript of the original scores of “The Martyr of Antioch” and the “Mikado” to The Royal Academy of Music.

Academy Letter.

Owing to continued ill-health, the Principal has unfortunately been compelled to cease work for a time. It is sincerely hoped that a Continental holiday will so far benefit him as to enable him to resume his onerous duties at an early date.

Two new professors were added to our staff at the beginning of the Michaelmas Term, viz., Mr. W. H. Thorley (harmony and composition), and Mr. Lionel Tertis (viola).

Both the Fortnightly Concert on November 24th last and the Orchestral Concert on December 6th commenced with the Dead March in memory of our distinguished ex-student, Arthur Seymour Sullivan. On the latter occasion, a new pianoforte concerto by Harry Farjeon (Goring Thomas scholar) was produced, the solo part being taken by Mr. Cuthbert Whitmore. During the Term, performances were given by the Dramatic Class under the direction of Mr. W. Farren, on November 17th (at the Academy) and December 12th (at St. George’s Hall).

The Anonymous Exhibition for Organ Playing was awarded for the first time at the Entrance Examination in September, the recipient being Jessie Barrett Handley, a native of London. In order to give the competitors a more reasonable time, the first award of the “R.A.M. Club” Prize will not take place till the Lent Term.‡

The results of the other Scholarships and Prizes will be found on page 26.

W.H.

Acknowledgments.

The portrait in our last issue of Sir Alexander Mackenzie was from a photograph by Messrs. Elliott & Fry, and was inserted by their permission.

The portraits of Sir G. A. Macfarren and of Cipriani Potter were from photographs in the possession of Mr. Walter Macfarren. The portraits of Dr. Crotch, Charles Lucas and Sir William Sterndale Bennett were from blocks kindly lent by the authorities of the Royal Academy of Music, per F. W. Renaut, Esq.

The portrait of Dr. Eaton Faning in the present number is from a photograph by Messrs. Window & Grove.

We are indebted to the kindness of the authorities of the Orchestral Association for the loan of the block of the late Sir Arthur Sullivan’s portrait.

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Notices.

1.—“The R.A.M. Club Magazine” will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

By order of the Committee.

Future Fixtures.

SOCIAL MEETING, Saturday, 19th January, 1901, at 8 p.m.

Supper, Saturday, 2nd February, 1901, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Thursday, 28th February, 1901, at 8 p.m.

Supper, Saturday, 16th March, 1901, at 8 p.m.

Supper, Saturday, 11th May, 1901, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 19th June, 1901, at 8 p.m.

ANNUAL DINNER, Wednesday, 24th July, 1901, at 7.30 p.m.

Not less than a week's notice is sent of each of the above fixtures. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day. The Annual Dinner will be held at the Monico Restaurant.